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which do not suit good teachers. Such teachers will find this book just what they want.

### JOACHIM AND RUBINSTEIN.

An interesting account is given in Mrs. A. M. Diehl's "Musical Memories" of the debut of Joachim and Rubinstein in London. Mrs. Diehl says that the most careful research has failed to find any printed record of the concert, "which would seem to have been at the Hanover Square Rooms" in the early fifties. As a fact Rubinstein made his London debut in 1842, when he played at the Philharmonic. However, we will not quarrel about dates.

"The violinist was a gawky, heavy lad, with a grim, short-sighted expression on his face, somewhat heavy features, and as he bowed and began tuning his fiddle, a thick lock of dark hair tumbled over his broad snub nose. The young pianist had a flat leonine face; and the suggestion of the lion in his face, massive brow was accentuated as he gazed around with his keen grey eyes—a slightly forced glance—while he played a few subdued chords.

It was a stirring evening. One surprise followed another; one effect seemed greater than the last. While the lion-faced young pianist maintained his fierce expression and cold unconcern, and the violinist's lumpy visage seemed more and more somnolent—his eyes, indeed, seemed to recede into his head as the performance proceeded—there was a youthful fire, a passion of enthusiasm, about their feats which ended in creating a furor. The audience rose to them at the end, and seemed unwilling to end their first acquaintance with the extraordinary prodigies there and then.

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### HOW TO SUCCEED.

"How did you ever achieve all this?" asked a listener of Mendelssohn, on hearing him play several of his compositions. "I lived like a hermit and worked like a horse," was the answer of this great musician, too honest to affect an excellence as costing him nothing.

Some time ago I heard a man say to a successful musician, "You are a lucky chap." The musician replied, "Nothing of the kind. Years ago, when we were young together, I was employed in the same business you were. Every evening you spent on the corner of the street with the boys, and thought you had worked enough through the day. I had no liking for that, and went home, shut myself up in a room, and studied hard; but there is a difference in our surroundings now. You are in the same old rut, and think it is luck with me because I got out of it. It was nothing but hard work. You had your good time then; I can afford to have mine now. I am sorry for you; but it would be impossible now for you to rectify your mistake."

The man who has nothing but talent looks upon his work with a self-satisfaction, but a man of genius is never satisfied. Discontent is both the burden and the stimulant of genius. For often the less one knows about a subject the more he talks about it. There is an excellent couplet that comprises a great deal of truth, which reads:

"He that studies and digests things most  
Is more apt to despair than to boast."

The salaries paid at German opera houses are amazingly low. The first soprano, the prima donna, seldom gets over \$6,000 a year, the first tenor a little less, and so on down to the chorus and orchestra, who are paid \$200, \$300, or \$500 a year.



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## THE MUSICAL FORMS.

Professor Nietzsche opened the Edinburgh University music classes with a lecture on "The Musical Forms." He said that at no time had there been so much need for trying the musical forms as in our day. Barbarism and dilettantism were gaining ground more and more. The art-producers appeared offended that the public was not satisfied, and the art-consumers had lost almost entirely the taste for anything but violent sensations. How characteristic of the age was this! He concluded, in truth, master that the philosopher Nietzsche—not often a safe guide, but in this case not far off the truth—in enumerating a long list of dazzling qualities, included the magnificent, the surprising, the grandiose, the terrible, the ecstatic, the noisy, and even the ugly, but excluded the beautiful—the beautiful, let it be understood, in the sense of the sense, which implied temperateness and harmonious health and sanity. Wagner, though the principal was, however, not the only one of our contemporaries, Berlioz and Liszt, bore a large share of the responsibility for the prevailing fashion; and in some measure Chopin and Schumann, and even Beethoven, might be called to account, for favouring certain moods, or by neglecting certain exigencies of form, gave indications of possibilities which they themselves did not, not only fully, but to the extent of grotesque exaggeration. The undeniable fact was that music was now a question of pathology rather than of aesthetics. It had become in the highest degree sensualized and brutalized. The elemental, not the artistic qualities of a work of art, decided in our day its success. Speaking generally, we may say that the musical compositions—one might say that the public and composers held these artistic qualities equally cheap. The time was past when the music was a noble and beneficent art. It could no longer be refining, because the beautiful was no longer the ideal followed; it could no longer be beneficent, because it had become a strong and brutalizing influence on the body and soul. What was the present day music but a vast machinery for exciting our nerves, a monstrous pandering to the lowest passions, for the serenity that once reigned in our art? Let them not imagine that he was blind to the excellences of the music of our day. He was quite aware that, although it was not beautiful, it was not ugly. Musicians had enriched their forms enormously—in this respect Haydn and Mozart were but miserable beggars compared with those of our day. His complaint was that these more fortunately situated men wasted their wealth in riotous living, instead of men of letters and profound thinkers. It was high time that in matters of art a temperance movement should be initiated, and a return made to health and sanity. Without health and sanity they could have no art, and without art, true beauty no true art. Lack of sobriety carried with it lack of harmoniousness, and this showed itself not only in the excessive length of many of the contents, but also in the ragged, neglected condition of the form. His complaint against modern music was not that it was altogether formless, but that the regard paid to it form was not what it ought to be. The professor afterwards discussed in detail the nature of musical form, pointing out that the three principles of musical form were harmony of proportion, unity of tonality, and affinity of materials, and that by these means the ultimate aims were attained, unity and variety, unity tempered by variety, and variety tempered by unity.

## HOW CHOPIN PLAYS.

His *fortissimo* was the full, pure tone without noise, a harsh, inelastic note being in his painful. His *mezzo* was modification of that tone, descended to the faint *te*, yet always distinct *pianissimo*. His singing *legitimo* touch was marvellous. The wide extended *crescendo* in the bass were transfused by touch and pedals into a humming sound, like chords, and swelled or diminished like waves in an ocean of sound. He kept his elbows close to his sides, and played only with the fingers, and not from the arms. He used a simple, natural position of the hands as conditioned by scale and chord playing, adapting the hand to the finger, although it might be against the rules, that came to him. He changed fingers upon a key as often as an organ-player. It is interesting to be told on the authority of Princess Gortchakoff, who has known him, that those who played he approved, that the composer's own interpretation of his own works should not be looked upon as the *ultima ratio*, and that many of his pupils have upheld. The Princess was wont to say that Chopin was essentially one of those geniuses who are kaleidoscopic in their shades of moods and humors. As he was always correcting, altering, remodeling his manuscripts—until his unlicked editors would be confounded by meeting with the same idea expressed and treated sometimes a score

of different ways—he so seldom sat down to play in the same state of mind or emotional feeling, that, perhaps, he seldom played one piece again if he had played it before.

## PROGRAM MUSIC DISCUSSED.

Once read somewhere an ingenious defence of program music. The plea put forward was that it is not worse for a composer to give you a printed description of what he means to express than it is for a painter to give a long description of his picture in a catalogue; and it was also pointed out that many pictures would be quite unintelligible if they were without an explanatory title. That sounds plausible. But Edward Lear, who lived in London, to begin with, though a painter should not require a long printed description to explain his pictures, it is for the composer, program music, as description or no description, a picture actually presents the outward semblance of life, whereas music cannot, does not. So that in the one case the description is merely explanatory, but in the other, is an arbitrary labeling of certain musical phrases. The mistake the modern program composer has made is that he has not confined his music to the description of feeling, but has attempted to illustrate material events and actions, and these are outside the power of music to express. Most of us believe that music had its origin in the desire to express emotion, though there are those who hold that it originated in a wish to express the outward actions of things, and to remember arguing the point with a well known musical critic at Covent Garden, and he the better to convince me, drew some twenty-five lines, a clean wall with a very black lead pencil, much to the disgust of one of the attendants. The hieroglyphic he drew, I can't see, and I state to you that music had its origin in the desire to express feeling. If you hold with that critic why you must admit the art has been developing since Beethoven on quite the wrong line, and that if you are of my opinion you will agree that the expression of feeling is its aim. If the art is to remain a form of human utility, and that is the only program demand. That the composer should express feeling, either his own or what he may imagine someone else would feel, as the song-writer has to do, for instance, is the "too easy" part of the program, more than this, and by their absurdities they are bringing about a reaction which will stop the growth of the popularity of the art. If you are of my opinion, you must go back to the beautiful pattern-music of Mozart and express nothing but music, the art will be cultivated successfully. It is to be regretted that music (especially Wagner's) is human and expresses feeling that our musical audiences have increased in the last fifty years. The music of the street was frightened of music because he did not understand it are passing away and he is gradually learning not. Beethoven was not a dry, scientific musician, but, in most of his compositions a touch. The man in the street could be made to see Bach in the same light, too.

## VERDI'S HEALTH.

Although his bodily health is good, Verdi has, since his wife's death, been in a state of complete depression as to give rise to some anxiety. It is with the utmost difficulty that he can be induced to take food, and in his great grief he shows little interest in what is passing on around him. Of course, is only natural in a tender-hearted man of the advanced age of 84, who has suddenly been bereaved of his wife. He is happy for a few months short of half a century. It is hoped, however, that in a week or two he will be able to leave Sant' Agata for his home.

Verdi may not generally be known, has prepared his own grave. Only a year or two ago he obtained permission from the Italian government to have his grave at Sant' Agata, and there his wife was interred.

## READING AND WRITING.

To read music fluently from an early stage of study is of vast advantage to the student, whether young or grown up, and accuracy in reading should be cultivated early and late until proficiency has been reached. Nevertheless, to be able to play by memory is of even greater importance to the awakening of the development of musical consciousness at the pianoforte than is the reading of the conventional notation as a system of signs for the real things of music, and of pianoforte practice. The best writing music should be practiced assiduously from the beginning; but the pupil's power of memory, which fairly fling themselves at the teacher in their

craving for recognition and use, ought never, in the theory, to be allowed to take the place of the notation to the needs of notation. To place the fingers of a beginner over the proper digits (keys) for playing a simple scale, and to be able to have that measure repeated 100 times before studying the notation of said measure, will in the course of a few measures result in worlds of delight and wonders of interpretative taste and individuality, even in the case of very young students.

## SCHUBERT, THE MEISTER-SINGER.

Before Schubert, the song, in spite of its beauty, was, with very few exceptions, limited in range; the accompaniments were, for the most part, the simplest description, or were not an integral part of the whole, while the general structure was lacking in variety, and in harmony with the meaning of the words. Schubert appropriated that which was best in the national song, elaborated it, idealized it, made it over into a fairer, sweeter, larger form.

Entering with the strength and passion of a true poet into the meaning of the poetry he chose to set, blended with the mood of the poet, thrilled by the same emotion, he reproduced it with vivid and striking power in his music—the vocal parts being the clearest modulations, and the accompaniments. We are again confronted by the difficulty of definition. But one secret of Schubert's power in the song, writes Kenyon West, is that he combined the power of the poet with the variety of emotion of which the human heart is capable. Beautiful melodies, frequent and unexpected modulations, and a harmony with the means of expression. He so entered into the spirit of the poems of Goethe and other poets that he seemed at once, by divining intuition, the most characteristic and fitting music for them. With glorious freedom and insight, he followed the changes in the thought or the action of the poetry. Then, too, nature's peak also seemed to him. In the hands of Schubert's songs are among the finest examples of what is called descriptive music. His tone-painting, his color-music, his melody, his variety, his contrasts are magnificent contrasts, not only between the different songs, but often between the individual parts of the same song.

## THREE SUGGESTIONS.

I have three short suggestions, says a writer in *Boston Herald*, I send them to begin with to music teachers, young or old, whether just beginning their work, or ripe with the experience of years. The first is: Be careful how you speak of your competitors. It is a very easy thing to do, and to others down. None of us "know it all," and it is quite possible that other teachers may reach the same point as ourselves by entirely different routes. Every teacher should have his own method, and should believe in it thoroughly, but he should be broad enough to acknowledge that other methods may also be good, this is not simply courtesy, or musical ethics, or good morals, but it is good sound policy. You will be more successful if you speak courteously and respectfully of other teachers.

In the second place, study each pupil. Never give lessons alike. See if you can not find out how your pupils think. If a brain is a young, intelligent, as, as one teacher has expressed it, "get inside your pupil's head." Don't forget that it is the brain that counts. Many a teacher has said, "I can be made to advance rapidly if you can only get his point of view and explain things in a way suited to his comprehension." Study each pupil.

In the third place, have books which to keep a list of teaching pieces. You can not remember all the good teaching pieces you see and hear, or if you could may also not do so of them just when you need them. Divide your book into four or five grades, corresponding to the first four or five grades of the pupils. Put in the first a good teaching piece, put its name in the proper grade, together with the publisher and price. It is best to add a short note concerning the character of the piece, whether it is valuable technically, or on musical grounds, whether popular in style or not, or anything of interest connected with it. It is also well to write in the first bar or two of the piece, when you need them, but this takes more time and trouble. By having such a book, and by constantly adding to it, you will not only be able to give to your pupils a selection of their needs, but you will add to your own knowledge of composition, and will avoid that most common of all faults, the repetition of the same piece, over and over again, the same unvarying round of pieces.

"Pa, what is the difference between a violinist and a fiddler?" Pa—"Anywhere from one to five thousand a year."



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THOMAS M. HYLAND, . . . EDITOR.

DECEMBER, 1897.

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## PRIVATE RECITAL.

Messrs. Charles Kunkel and Louis Conrath gave a private recital for two pianos at the warehouses of the Estey Co., 916 Olive street, on Sunday afternoon, the 14th ult. It was listened to with the most rapt attention by one of the most critical audiences ever assembled together in this city. Every number on the programme evoked the greatest enthusiasm, and it was justly deserved, for no such magnificent duo playing has ever been heard here. It will be a severe loss to the musical world if Messrs. Kunkel and Conrath do not make a tour and present their unrivalled repertoire of duos for two pianos.

The following programme was rendered, all the numbers being for two pianos:  
1. Prelude—"Sounds from Elysium." Bergt. (Transcribed by Kunkel and Conrath.) 2. Sarabande and Variations. Conrath. Suite in form of a cycle of characteristic pieces: (1) Tema; (2) Dialogo; (3) Momento Gioioso; (4) Scherzino; (5) Romanza; (6) Intermezzo; (7) Alla Rococo; (8) Marcia Elegre; (9) Finale Marcia Triennale. 8. Scherzo—"Dance of the Fairies, Thome. (Transcribed by Kunkel and Conrath.) 4. Der Ritt der Walküren (The Ride of the Walkyrs) from Wagner's Music Drama. Transcribed by Kunkel and Conrath. 5. Norma (Bellini)—Grand Fantasia, Thalberg-Kunkel. 6. (a) Gaillarde (Vivacity)—An Ancient Dance, Thome; (b) Dream of the Flowers—(Waltz) Delibes. (Transcribed by Kunkel and Conrath.) (c) Gavotte—Queen of the Ball, Princi. 7. Overture—William Tell, Rossini. Grand Concert Piece. Paraphrased by Kunkel and Conrath.

Moritz Moszkowski has left Berlin to settle in Paris, where he will continue his teaching and other musical labors.

The death of the wife of Giuseppe Verdi, the well-known composer, is announced as having occurred at Rome on November 14th. Signora Verdi was the second wife of the maestro, and was the widow of one Strepogni. She was a singer of celebrity, having sang in various Italian operas.

## DEATH OF LOUIS MAYER.

Louis Mayer, one of the most prominent of St. Louis musicians, died Dec. 6th, after a brief illness, at his home, 531½ North Sarah street. Mr. Mayer's reputation as a violoncellist had extended throughout the country, and few musicians were more favorably known or had a more varied experience than he.

He was a pupil of Wagner and graduate of the Munich Conservatory, coming to this country at the age of 18 years. He spent many years at New Orleans, where he led the orchestra of the St. Charles Theatre. In St. Louis he did commendable work as leader of the orchestra in De Bar's Opera House and of the old St. Louis Grand Orchestra. He was also an esteemed member of the Symphony Orchestra. His ability as a musician was unquestioned. Many of his pupils have gained eminence in their professions.

The funeral took place from the family residence, where an appropriate musical programme was rendered by his fellow musicians, and an address made by Mr. Owen Miller. A band of 100 members of the M. M. E. A., accompanied the remains to the cemetery. The active pall-bearers were Messrs. Val Schöpp, R. Buhl, P. G. Anton, F. Gecks, C. Froelich, Baudouin and Baugausel, and the honorary bearers, Messrs. Charles Kunkel, O. Bollman, A. Ernst, A. Waldauer, E. R. Kroeger, John Boemmen, J. Bausner, Victor Ehling, Egmout Froelich, Louis Hammerstein, Alfred Jolya and B. F. Sellers.

Mr. Mayer leaves a wife and five children and the entire musical profession to mourn his loss.

## W. W. KIMBALL'S FORTIETH YEAR.

Wm. Wallace Kimball, founder of the W. W. Kimball Co., was forty years in business on Nov. 17th. The veteran piano and organ manufacturer's employes, with whom he has ever remained exceedingly popular, decorated his desk with bright flowers as a tribute of their attachment, and many congratulations were presented in upon Mr. Kimball during the day. What vast changes Mr. Kimball has witnessed in the music trade of Chicago and the country at large since his significant advent there in 1857 from a modest beginning, he has become one of the largest factors in the American piano industry, but ever bears in mind the poetic injunction of 17 why should the spirit of mortals prophesy. Nevertheless, we venture the opinion that Mr. Kimball is justly proud of the cordial relations that have always existed between him and the faithful employes of his live of industry, of which the incident above was a token.

## NEW SOMMER BUILDING.

The new Sommer Building, now in course of erection, southwest corner of Fifth avenue and Twenty-second street, New York, will be ready for occupancy on or about the first of next February, when the well-known Piano Manufacturers of that name, who have been located for the past twenty-five years at 140 to 155 East Fourteenth street, will occupy the ground and lower floor for their warehouses. This move will accommodate their large uptown trade, and also be more convenient, being centrally located and readily accessible by all surface and elevated lines. A full line of their celebrated manufacture will be constantly exhibition.

"I can't! it is impossible," said a lieutenant to Alexander, after failing to take a rock-crested fortress. "Begone!" thundered the great Macedonian; "there is nothing impossible to him who will try it." At the head of the phalanx, he swept the foe from the stronghold.

## MAJOR AND MINOR.

The late Franz von Suppe was one of the most productive composers of the day. His compositions number over 2,000.

All musical people seem to be happy. It is the engrossing pursuit—almost the only innocent and unpunished passion.—*Sidney Smith.*

The Seidl concert to be given at the Astoria Hotel in New York will be a most expensive luxury. There will be twelve of them, each to cost, it is said, \$3,000. No single tickets can be procured. Any person desiring to attend must pay for the entire series, the cost of which is \$60.

An artist giving a concert should not demand an entrance fee, but should ask the public to pay just before leaving, as much as they like. From the sum taken he would be able to judge what the public think of him, and we would have less concerns anyhow.—*Rubinstein.*

Felix Mottl has accepted for this winter the conductorship of the concerts at the Kurhaus, at Wiesbaden. Among the artists whom he has engaged are Sarasate, Joachim, Eugen d'Albert, Teresina U. va, Carreno, Siliti and Gabrilovich, besides Madame Gullbranson, who was one of the principal vocalists at Bayreuth last summer.

David Henderson has assumed the management of the Great Northern Theatre, Chicago, and has engaged the Boston Lyric stock company, which is producing grand opera and has in the neighborhood of fifty operas in its repertoire.

England is evidently determined not to let the grass grow under her feet in the matter of educating her public-school scholars in musical studies. Last year, she spent \$1,650,000 in giving instruction to the pupils attending the elementary schools.

The musical and dramatic profession of New York mourn the passing away of the Rev. Dr. Geo. H. Houghton, pastor of the "Little Church Around the Corner," which has given "Christian burial" to George Houghton, Lester Wallcut, Dion Bonicault, Harry J. Montague, James Lewis Austin Booth, Jacob Goske, and a host of other stage folk. Dr. Houghton was 77 years of age, and a native of Deerfield, Mass. He was a member of the Players' Club. Action was taken on his decease by the Actors' Fund, the Lambs' and the Twelfth Night Clubs. In the Rev. Dr. Houghton, a noble old man, who loved humanity, was dead a useful life.

It is probable that the recent Donizetti centenary festival, at Bergamo, will cause a revival in the interest felt in the melodious music of that graceful composer. In various cities of Europe, notably at Madrid, his familiar old operas have been brought again before the public and viewed with all the old-time favor. In point of years, they are really no older than most of the Wagner works, but they seem to antedate them simply because they have been given more often. Yet, several of Donizetti's finest lyric productions, have not been heard here at all. Were they produced in good style, they would awaken wonder as well as admiration, both for their dramatic force and their fresh, unflagging melody.

This nation's immense music collection is soon to become accessible to the public for the first time in its history. Within the past few weeks the whole collection, which has been steadily growing for the past half century, has been removed to the new library of Congress, where a special department will be given up to it, and where it will, before long, be made available to the public. The collection of music has been so complete that there was no possibility of getting at any of its contents. The collection comprises 166,000 separate compositions, without counting bound volumes. Among the music in the latter are English madrigals, Scotch, Irish and Welsh ballads, folk-songs of Scandinavia, Chinese and Hindoo music. The best of the best of the best of music to the public will afford musicians opportunities hitherto unknown.

Miss Dollie Dowser, the popular teacher of piano, as removed from 510 West End Place to 3934 Russell avenue.

Louis Hammerstein, the well-known pianist and organist, filled a special engagement at Bellevue, where he played for the Liederkranz Society on Thanksgiving Eve. He also participated in the programme given by the St. Louis Liederkranz on the 27th ult. his selection being the Meyerbeer-Bendel Grand Fantasia from L'Africaine.

The tenth annual piano recital by pupils of Miss Carrie Vollmar was given recently, and proved a very interesting event. The programme was admirably selected, and was rendered in the most commendable manner. The pupils were assisted by Miss Julia Vollmar and Messrs. E. Kolsker, H. H. Jacoby, F. Schreck, E. Dunker, D. Dunker and Memorial Choir. Miss Vollmar received much praise for the splendid work of her pupils.

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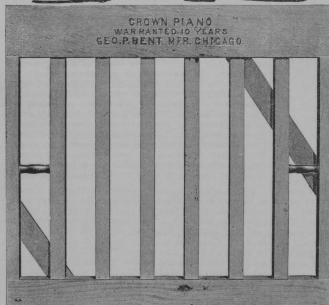
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# Twenty-five Studies.

*Allegro* ♩ 100 to ♩ 126.

Duvernoy-Buelow Op. 176.

3

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

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979-14

4 *Moderato.* ♩ - 100 - ♩ - 132.

2

*Moderato.* ♩ - 100 - ♩ - 132

3

*Repeat from beginning to Fine.*

*Moderato.* ♩ - 100 - ♩ - 132.

4

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody consists of eighth and sixteenth notes, often beamed together. There are several fingerings indicated by numbers 1-5 above the notes. The piece concludes with a double bar line and the instruction "p sostenuto." (piano, sustained). Below the final measure, there are some small, faint markings that appear to be "5 1 3 1".

[illegible]

*Allegro moderato.* ♩ - 100 - ♩ - 132.

The first system of the musical score is for the piano part. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro moderato.' with a metronome indication of ♩ - 100 - ♩ - 132. The music consists of a continuous eighth-note pattern in the right hand, with the left hand providing a simple harmonic accompaniment. The system ends with a double bar line.

6 Andante. ♩ - 88 - ♩ - 112

6 *p dolce. cantabile.*

*Fine.*

Repeat from the beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

7 *p*

*cres. cres. f dim. Fine.*

*p cres. cres. f dim.*

Repeat from the beginning to Fine.

Cantabile. ♩ - 88 - ♩ - 112

8. *dolce.*

*f marcato.*

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

9. *p* *cres.* *p* *cres.* *cres.*

*p* *cres.* *cres.* *cres.* *f* *f*

*f* *p* *cres.* *cres.* *cres.* *f* *f*

Andantino.  $\text{♩} = 68 - \text{♩} = 112$ .

10

10

*p*

*Fine.*

Repeat from the beginning to *Fine.*Moderato.  $\text{♩} = 100 - \text{♩} = 132$ .

11

11

*mf*

*cres.*



Moderato. ♩ = 80 - ♩ = 112.

12 *dolce leggiero.*

*cres. dim. dim.*

*dolce leggiero.*

*dolce leggiero.*

*dim.*

*dolce leggiero.*

*cres. cres. dim. dim.*

*dim. e ritard.*

10 *Allegro comodo.* ♩ - 100 - ♩ - 132.

13 *p*

*Repeat from the beginning to Fine.*

*Allegro moderato.* ♩ - 100 - ♩ - 132.

14 *p*

Andantino. ♩ = 88 ♩ = 112

15

Allegretto. ♩ = 100 ♩ = 132

16

This etude should be practiced with both of the fingerings indicated.  
The lower will be found especially useful for the development of the fourth and fifth fingers.

## Mouvement de Valse. ♩ = 132 ♩ = 80.

17.

First system of the musical score. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment with eighth notes and fingerings (1, 2, 3, 4, 5). The tempo is marked 'Allegretto'.

Second system of the musical score. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. The tempo is marked 'Allegretto'.

Third system of the musical score. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. The tempo is marked 'Allegretto'.

## Allegretto. ♩ = 112 ♩ = 152.

Repeat from the beginning to Fine.

Fourth system of the musical score. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. The tempo is marked 'Allegretto'.

Fifth system of the musical score. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. The tempo is marked 'Allegretto'.

Sixth system of the musical score. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. The tempo is marked 'Allegretto'.

Seventh system of the musical score. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. The tempo is marked 'Allegretto'.

Repeat from the beginning to Fine.

Andante. ♩ - 100 - ♩ - 132.

13

19 dolce.

Fine.

*f*

Allegro comodo. ♩ - 100 - ♩ - 132.

Repeat from the beginning to Fine.

20 *mf*

*f*

21

22

*Allegretto ma non troppo.* ♩ - 100 - ♩ - 132.

22

23

*Repeat from the beginning to Fine.*

*Allegretto.* ♩ - 80 - ♩ - 112.

23

24





*Allegretto.* ♩ = 100 ♩ = 132.



## Fanfare. ♩ = 84 - 112.

25. *f* *dim.* *p* *simili.* *f* *dim.* *sempre dim.* *pp* *pp*

The musical score consists of seven systems of two staves each. The first system (measures 16-17) begins with a forte (*f*) dynamic and a *dim.* marking. The second system (measures 18-19) includes a *p* dynamic and a *simili.* marking. The third system (measures 20-21) features a *f* dynamic and a *dim.* marking. The fourth system (measures 22-23) includes a *sempre dim.* marking. The fifth system (measures 24-25) concludes with a *pp* dynamic. The score is marked with various fingerings and articulation marks throughout.

# CHRISTMAS BELLS.

## GAVOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ = 132

1210 - 3

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4

*cres.* *Giacoso.* *mf*

1210 - 3

*a tempo.*

# HOPE.

### Song without Words.

Gustav Hoelzel.

Andantino  = 80.

Andantino 6/8

con espress.

*f*

*cres.*

*f*

*ff*

*dim.*

*poco più tranquillo.*

*dim.*

*poco*

1108



This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *p* (piano), *f* (forte), *dim.* (diminuendo), and *ff* (fortissimo). Pedal instructions are marked with a star symbol and the word "Ped.", often with specific pedal point numbers (1, 2, 3, 4, 5) indicating the duration of the pedal. The tempo is marked "Tempo I" in the middle of the page. The piece concludes with a final chord marked *f* and a *pp* (pianissimo) dynamic.

Systems of notation:

- System 1: *p*, Ped.,  $\frac{3}{4}$ P, Ped., Ped., Ped., Ped.
- System 2: Ped., Ped., Ped., Ped., Ped., Ped., Ped., *dim.*, *pp*,  $\frac{3}{4}$ P,  $\frac{3}{4}$ P,  $\frac{3}{4}$ P
- System 3: *Tempo I*, Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.
- System 4: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.
- System 5: *ff*, Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.
- System 6: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., *f*, *pp*, *pp*

1128-2

# MENUET.

Arranged by Louis Conrath.

Allegretto  $\text{♩} = 138$ .

Secondo.

J. J. Paderewski Op. 14. N<sup>o</sup> 1.

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of music. The first system includes fingerings (5, 3, 2, 1, 2, 3, 4, 5) and dynamic markings (p, Ped.). The second system includes a 'cres.' marking. The third system includes fingerings (1, 2, 3, 4, 1, 2, 3, 4) and dynamic markings (Ped.). The fourth system includes fingerings (2, 3, 4, 5, 1, 2, 3, 4) and dynamic markings (f).

# MENUET.

J.J. Paderewski Op.14.№1.

Allegretto ♩. 138.

Primo.

The musical score is written for piano (p) and includes various musical notations such as triplets, slurs, and pedaling marks. The score is divided into five systems, each with a treble and bass staff. The first system starts with a piano (p) marking and includes a 'Ped.' marking. The second system includes a 'Cres.' marking. The third system includes a 'f' marking. The fourth system includes a 'Ped.' marking. The fifth system includes a 'Ped.' marking. The score ends with a double bar line.

Con moto.

First system of musical notation. The right hand (treble clef) contains a melodic line with fingerings 5, 4, 3, 4, 1, 3, 4, 1, 3, 2, 1. The left hand (bass clef) contains a bass line with a *p* dynamic marking. The system concludes with a *cresc.* marking and a final chord.

Second system of musical notation. The right hand continues the melodic line. The left hand features a series of chords with fingerings 1, 2, 4, 1, 3, 1, 3, 1, 3, 1, 3, 1. Dynamics include *ff* and *fz*. Pedal markings are present at the end of the system.

Third system of musical notation. The right hand features chords with fingerings 3, 1, 4, 2, 3, 1, 1, 3. The left hand has a bass line with a *f* dynamic marking. Pedal markings are present at the end of the system.

Fourth system of musical notation. The right hand contains a melodic line with fingerings 5, 4, 3, 2, 1, 3, 2, 1. The left hand contains a bass line. The system concludes with a first ending (1.) and a second ending (2.).

Con moto.

secondo.

Ped. \*

Lunga Pausa.

1. 2.

## Secondo.





or thus.

## Secondo.

*a tempo.*

*f*

*Con moto.*

*f*

*cres.*

*ffz*

*ff*

*ffz*

*1458-10*

*a tempo.*

The musical score for the 'a tempo' section of 'The Song of the Bells' is presented in two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each marked with a '4' and a '3' indicating a 4/3 time signature. The lower staff is in bass clef and contains four measures of music, each marked with a '4' and a '3' indicating a 4/3 time signature. The tempo is marked 'a tempo.' at the beginning of the section.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time and consists of a simple harmonic accompaniment. The vocal melody is in 3/4 time and is written for a single voice. The key signature has one flat (B-flat). The score includes a piano introduction and a vocal melody. The piano part is in 3/4 time and consists of a simple harmonic accompaniment. The vocal melody is in 3/4 time and is written for a single voice. The key signature has one flat (B-flat). The score includes a piano introduction and a vocal melody.

Con moto.

Secondo.

The second system of the musical score continues the piece. It begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Con moto.' and the section is labeled 'Secondo.' at the bottom. The music features various dynamics including 'cres.' (crescendo) and 'ff' (fortissimo). There are also markings for 'V' (vibrato) and 'p' (piano). The score includes fingerings and articulation marks. The system ends with a double bar line.



First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Fingering numbers are present above many notes. The bass staff has a 4/4 time signature.

Second system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Fingering numbers are present above many notes. The bass staff has a 4/4 time signature.

Third system of musical notation. Treble and bass staves. Treble staff has an *accres.* (accelerando) marking. Fingering numbers are present above many notes. The bass staff has a forte (*f*) dynamic.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *Presto.* marking. Fingering numbers are present above many notes. The bass staff has a forte (*f*) dynamic.

Fifth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Fingering numbers are present above many notes. The bass staff has a forte (*f*) dynamic. The system ends with a double bar line and a *Ped.* (pedal) marking.

# SWEETHEART.

3

(MEIN LIEBCHEN.)

Words by "W.A.B."

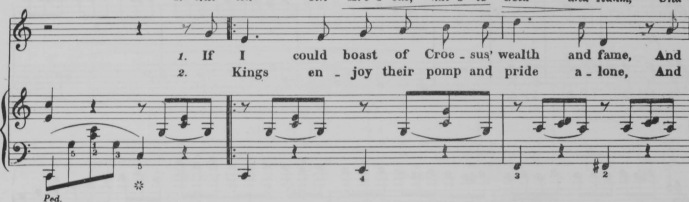
Translation by H. Hartmann.

Music by Louis Conrath.

Moderato  $\text{♩} = 76$ .



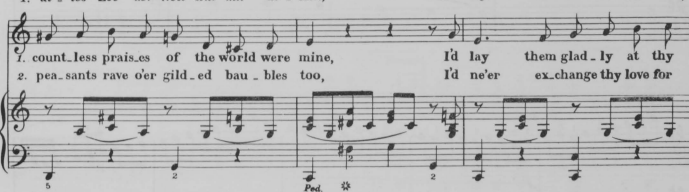
2. Kö - ni - gen den Prunk, die Macht, den Schein, Den  
1. Wä'r' ich ein Krö - sus, hät - te Geld und Ruhm, Und



1. If I could boast of Croe - sus' wealth and fame, And  
2. Kings en - joy their pomp and pride a - lone, And

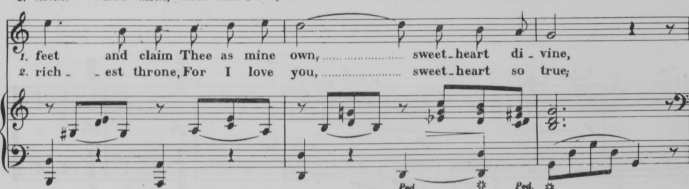
2. Stol - zen th - res Dünkels scha - len Lohn!  
1. al - les Lob der Welt wä'r' mir al - lein,

Nie tausch' ich dei - ne Lieb' für  
Ich leg' es dir zu Fü - ssen,



1. count - less prais - es of the world were mine, I'd lay them glad - ly at thy  
2. pea - sants rave o'er gild - ed bau - bles too, I'd ne'er ex - change thy love for

2. gold - nen Thron, In mei - ner Brust ..... wohnst du al - lein.  
1. nenn' dich mein, Mein theu - res, sü - - - - - sses El - gen - thum.



1. feet and claim Thee as mine own, ..... sweet - heart di - vine,  
2. rich - est throne, For I love you, ..... sweet - heart so true;

1459 - 8

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2. Der Sil - bermond ist ge - gen dich nur matt, Du ü - ber - strahlst der Son - ne hel - len  
 1. Kein schön - res Bild führt mir die See - le vor; Ver - gitt - chen dir ein je - des Bild er -

1. No bright - er im - age can my thoughts em - ploy, None else compare with thee, dear love so  
 2. No silv - ry moon can ri - val all thy charms, Nor or - ient sun thy glo - ry e'er out.

2. Glanz, Du dei - nem Arm um - fängt das Glück nich ganz, Der nur dies  
 1. bläst, Da dich mein Herz, nur dich al - lein um - fasst. Zu dir nur  
 accel.

1. true. No oth - er love can fill my soul with joy, For I love  
 2. shine, No joy so sweet as when with - in thy arms, For I am  
 accel.

2. Glück auf Er - den hat, Ich Lieb' dich, ich Lieb' dich,  
 1. bleckt mein Aug' em - por. a tempo. 66.

1. you, sweet heart so true, I love you, but you .....  
 2. thine, sweet heart di - vine,

Sü - sser En - gel mein;..... Ich lieb nur dich mein En - gel, Ich lieb nur dich mein  
 sweet-est heart so true..... I love but you, but you..... Sweetheart, sweetheart so

En - gel Ich lieb nur dich!..... Ich lieb nur dich Ich  
 true..... I love but you,..... I love but you..... sweet-  
 cres.

lieb nur dich mein En - gel, Ich lieb nur dich al. *1.*  
 heart, sweetheart so true..... I love but you, love you.

*Lass'!* *1.*  
 Let you.





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## ADOLPHE HENSELT AS A TEACHER.

Henselt as a teacher was rather terrible. He would come in in his white suit, a red tie on his head, a fly-dapper in his hand, and, motioning his pupil to seat herself at the piano, would say, in his short, brusque way, "Begrüßung!" Then, as she began, he would first go to the window, appear to see something that he took exception to, then pace backward and forward for a minute or two, stop suddenly, and, with a furtive glance at her, cry "Falsch! Play it again! Falsch!" But what? where? She had, perhaps, played a page, or nearly a page. Was it the way she played it that was wrong, or were there wrong notes? She would begin again, and "Falsch! falsch!" would follow her. She seemed piqued, with much shot, instead of that first big bullet. Then he cried, "Stop!" The flag of truce. He came across, eyes gleaming, his very skin pale, and, with a sudden, sharp, hissing tones, far more terrible than angry shouts, would contemptuously push her off the stool and intimate her, then play the passage himself slowly, stopping now and then to repeat and snout out notes and hints. Then, as if slightly pacified by his victory over herself—by not having given himself directly impulse of annihilation for ever—he would stride off and begin killing flies upon the wall.

The pupil would make another attempt with the fly-catching continued, until there was a stamp of the foot and "Stop!" Then Henselt became intensely polite, which was almost more trying than his savagery. In a little while he would tell the pupil to get up, and, seating himself at the piano, would play the passage as he thought it should go. When he was not in the humor for teaching, he would cry "Falsch!" in various tones for the first half-hour, then kill flies silently till he marched out and leaped the passage in his head. He would bring in the dogs and play with them, and let the unhappy pupil do her utmost without comment, even at the end.—*Er.*

Dvorak is working upon an opera of which the subject is "Uncle Tom's Cabin."

Muscle is a stimulant to mental exertion.—*D'Israel.*

It is said that Calve's season in America realized her \$75,000.

Muscle is the essence of order, and leads to all that is good, just and beautiful.—*Plato.*

Muscle, once admitted to the soul, becomes a sort of spirit, and never dies.—*Balzac.*

He who sets limits to himself will always be expected to remain within them.—*Schumann.*

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## SINGING THREE HUNDRED YEARS AGO.

In Byrd's "Collection of Psalms and Sonnets," bearing date 1588, that quaint old fellow, endeavoring to impress on his readers the moral obligation they lie under of learning music, makes use of the following arguments:

"Firstly," says he, "it is a knowledge easily taught and quickly learned, where there is a good master to instruct. Secondly, it is a pleasure, and singing is delightful to nature, and good to preserve the health of men. Thirdly, it doth strengthen all parts of the body, and doth open the pipes of the voice. It is a singular good remedy for a stuttering or stammering in the speech. Fifthly, it is the best means whereby to procure a perfect pronunciation, and make a good orator. Sixthly, it is the only way to know where nature hath bestowed a good voice; and in many that excellent gift is lost by nature. Seventhly, there is not any music of instruments whatsoever comparable to that which is made by the voices of men, which are the voices of good, and the same well ordered and ordered. Eighthly, the better the voice is the meeter it is to honour and serve God therewith; and the voice of man is chiefly to be employed to that end."

Our friend winds up with two doggerel lines:

"Since singing is so good a thing,  
I wish all men would learn to sing."

They give this reason for Sarasate's celebrity: When, at the first prize at the Paris Conservatory, Auber touched him on the shoulder and said: "Above all, young man, don't marry."

The Emperor William has refused to pardon Herr George Liebling, who was sentenced to a couple of years' imprisonment for assaulting a German official. It is said that the court pianist will emigrate rather than undergo his punishment.

The Society of St. Gregory the Great, of Rome, offers a diploma and a silver medal for the best music for four voices, written with a song of penitence, in the severe style prescribed by the Congregation of Rites. The mass will be sung at the solemn commemoration of the patron saint on March 12, 1898.

French song writing is despaired of by the Academie Francaise. The first set of songs sent in for the prize established by M. Montaliot two years ago, was so bad that the academy has decided to turn over the bequest of 10,000 francs to the founder's heirs.

The quality of the true artist is best shown in his rendering of small pieces, for in larger works—as in scenic painting—the finer details of the coloring, the artistic touches, are either overlooked, or, overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who manage to get through a difficult composition of Liszt's who could not play decently a simple nocturne of Field's, because, in the former, some pieces are very difficult for them.—*Christiant.*

Mrs. Sembrich said lately: "It is such music as 'La Sonnambula,' 'Lucia,' 'Linda de Chamounix,' 'Le Barbier,' that trains one to sing well. Learn the thoroughly and let the modern composers alone for a while. If there was anything needed to prove the truth of my theory, one who has only once sung at Miss Patti. She is over fifty now and yet she sings remarkably, and she has her voice left still. Of what other woman can the same thing be said? Look, too, at Lilli Lehmann, who began her career as a singer of the Italian music, and is to-day another great example of what that training would do. It was not until she had learned thoroughly the Italian repertoire that she began to sing Wagner. She and Miss Patti are two of the last great singers. They immediately left behind Legnivallo or Mascagni, which is just as bad for their undeveloped voices as Wagner's music. After a girl has learned to sing, the next important thing for her to learn is what she should sing. Certain voices, as so many singers seem to forget, are suited only to certain kinds of music. One kind of voice which would last for a long time in singing the music suited to it. But if it is used in singing Wagner's music the music itself will soon overpower it cannot endure. There is only a certain quantity of it, and if it be used in two or three years by singing music to which it is not suited, it will only come to happen. But singers often seem to forget that with a voice suited only to certain kinds of music it is impossible to succeed in entirely different fields. That is a thing which the singer must learn for herself."

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to stop at the Hotel de France, a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies only stopping will find at the Hotel de France an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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A cultivated musician may study Raphael's *Maddonnas* with as much profit as a painter may study Mozart's symphonies.—*Robert Schumann.*

Paris, Dec. 1.—Antonio Terry and Sibyl Sanderson, the American prima donna, were married in this city to-day. The wedding was a quiet affair. The bride was converted to Catholicism two days ago. The civil ceremony was performed at the Mairie of Passy, and the religious ceremony at the Convent Chapel in the Avenue Malakoff.

Tamago, the famous tenor, has, it would seem, been better able to make money than to keep it when he has made it. He recently bought a hotel in Rome for \$400,000 in the hope of selling it at a profit. He has now sold it for \$200,000, and the land that realized only \$40,000 when he bought. By these two transactions alone, said to have been entered upon upon a friend's advice, Sig. Tamagnino has lost \$300,000.

Some interesting remarks of Brahms are told by his friend Widman in the *Deutsche Rundschau*. In the music world he has long been a very popular figure. "Once we were drinking beer in a cheap tavern," Widman writes; "I expressed some surprise that he should not be a student of the mediocre dance music of the time. Brahms said: 'It does not seem so very long ago since I was playing dance music in much cheaper places than that pole creature.' At that time I was already composing, but only early in the morning, for during the daytime I had to arrange marches for little bands of soldiers, and I derived even from the piano for tavern dances. The best ideas for my compositions always came to me while I was blacking my boots in the morning."

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